

HUMANITIES

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NETWORK

"The Longing for Community: Dream or Nightmare?"

Riverside-San Bernardino Area to Host 1991 Reading-and-Discussion Programs

Since last May, community planning groups from Riverside and San Bernardino and CCH staff have been working on a new approach to the 1991 Council-conducted public events: a series of reading-and-discussion groups that will explore what has happened in our communities and what kinds of communities we long for.

Using a mix of short stories, poetry, speeches, and excerpts from novels, each group will consider issues involved in four themes: "Notions of Utopia," "The California Dream," "Dystopias," and "Community Living and Problem-Solving." Selections in the reader that will be provided to participants include works by James Baldwin, Shirley Jackson, Gabriel Garcia Marquez, and Charlotte Perkins Gilman. The readings reflect diverse perspectives and ethnic backgrounds,

encouraging participants to examine their own community values and visions.

Discussion group participants will be offered the readers free of charge, including connecting essays relating the literary pieces to the project's themes, along with the services of a local scholar to lead discussions.

The groups will take place in a variety of settings and will be composed of a broad spectrum of individuals with particular backgrounds, such as literacy work, labor, historic preservation, social services, and the arts. Other groups will meet at the San Bernardino Valley College, the Norco Men's Correctional Facility, and the Riverside Public Library.

Meetings are scheduled to begin in early spring 1991. A culminating but separate public lecture will be held in June.

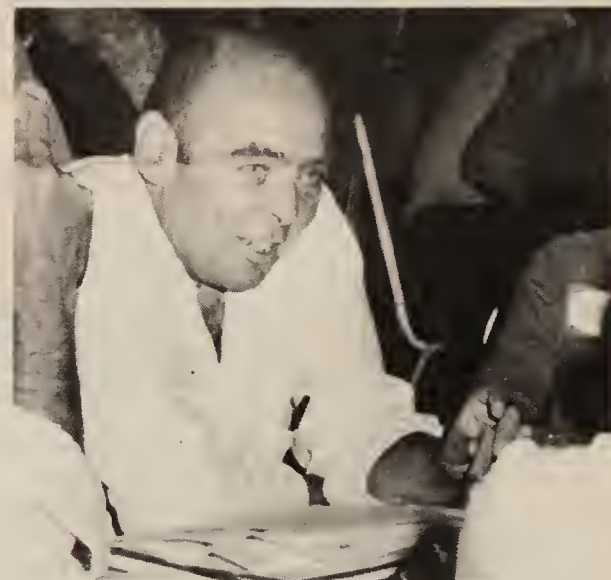
Rural Museum Consortium Begins Exhibiting Smithsonian's 'Family Folklore'



In September, a second exhibit from the Smithsonian Institution Traveling Exhibition Service opened in Yuba City, as part of CCH's Rural Museum Consortium project. As with the first exhibit in the series, "What Style Is It?," local programming and materials have been added to the Smithsonian's exhibit. Folklorist Don

Christensen has written a monograph on recognizing and collecting family folklore and will also travel to the museums to give talks on the subject. By July 1991, the exhibit will have made its rounds to museums in Merced, Willits, Eureka, and Ridgecrest. Photo of "Santa" and children courtesy of Michael Owen Jones.

Humanities Council Loses a Friend



Art Seidenbaum delivered the 1985 Public Humanities Lecture at the Council's Tenth Anniversary Banquet.

Art Seidenbaum, CCH member from 1977 to 1981 and 30-year veteran at the Los Angeles Times, died on July 24. His newspaper honored him with three separate articles: an obituary with long lists of accomplishments, a remembrance by his colleague Charles Champlin, and a column written by Seidenbaum in 1963. Typically, the reprinted column reflected upon California and its "place in the sun."

Over the years, Seidenbaum's column often looked at the meaning and quirks of life in Los Angeles, as did the Emmy-award winning PBS series he produced with Champlin, "City Watchers." As a cultural columnist and later as book editor and "Opinion" section editor, Seidenbaum earned a wide reputation for his wit and original thoughts, which he shared freely with co-workers as well as his readers.

A frequent public speaker and a lecturer at local colleges, Seidenbaum also published several books: *Confrontation on Campus*, a collection of columns on California colleges; the text for *Los Angeles 200: A Bicentennial Celebration*; and *This is California — Please Keep Out*, a defense of California directed at overly proud Easterners. He had begun work on a book about the roles of highways in the West when he became ill with cancer. Seidenbaum was 60 when he died.

In its obituary, the Times recalled words that Seidenbaum, a New Yorker by birth, had set down about life in his adopted state: "The great lesson we've learned in California is the danger of being locked in and the promise of staying in motion. In California, the going itself is good."

NEH Offers Stipends for Summer Coursework

In the summer of 1991, the National Endowment for the Humanities will offer more than fifty seminars nationwide for elementary and high school teachers, each lasting about four-to-six weeks. The wide choice of topics ranges from "The Islamic Vision" to "Joyce's *Ulysses*," from "Society, Slavery, and Civil War" to "Masters of Chinese Wisdom."

Those accepted will receive travel expenses plus a stipend of \$2,200, \$2,575, or \$2,950, depending on the length of the seminar. Non-teachers may also apply, if they are either U.S. citizens or have been living in the United States for at least three years preceding the application deadline of March 1, 1991. For applications, please write to the NEH, Division of Fellowships and Seminars, Washington, D.C. 20506, Attn: Clayton W. Lewis, or call 202/786-0463.

Signs from the Heart: California Chicano Murals

by Eva Sperling Cockcroft and Holly Barnet-Sanchez

Editor's Note: The Social and Public Art Resource Center (SPARC) in Los Angeles has worked for more than six years on a publication that documents and interprets the Chicano mural movement in the west. That book, Signs from the Heart: California Chicano Murals, has at last been published, containing many examples of mural work from California along with interpretive essays by scholars Schifra M. Goldman, Tomas Ybarra-Frausto, Amalia Mesa-Bains, and Marcos Sanchez-Tranquilino. CCH is also helping to fund SPARC's new traveling slide-and-discussion program on the murals and their cultural context (see page 5 for more details). The following essay is excerpted from the book's introduction.

A truly public art provides society with the symbolic representation of collective beliefs as well as a continuing re-affirmation of the collective sense of self. Paintings on walls, or "murals" as they are commonly called, are perhaps the quintessential public art in this regard. Since the cave paintings at Altamira some 15,000 years before Christ, wall paintings have served as a way of communicating collective visions within a community of people. During the Renaissance in Italy, considered by many to be the golden age of Western art, murals were considered to be the highest form in the hierarchy of painting. They served to illustrate the religious lessons of the church and to embody the new Humanism of the period through artistic innovations like perspective and naturalistic anatomy.

After the Mexican Revolution of 1910-1917, murals again served as the artistic vehicle for educating a largely illiterate population about the ideals of the new society and the virtues and evils of the past. As part of a re-evaluation of their cultural identity by Mexican-Americans during the Chicano movement for civil rights and social justice that began in the late 1960s, murals again provided an important organizing tool and a means for the reclamation of their specific cultural heritage.

The desire by people for beauty and meaning in their lives is fundamental to their identity as human beings. Some form of art, therefore, has existed in every society throughout history. Before the development of a significant private picture market in Seventeenth Century Holland, most art was public, commissioned by royalty, clergy, or powerful citizens for the greater glory of their country, church, or city and placed in public spaces. However, after the Industrial Revolution and the development of modern capitalism with its stress on financial rather than social values, the art world system as we know it today with galleries, critics, and museums gradually developed. More and more art became a luxury object to be enjoyed and traded like any other commodity. The break-up of the stable structures of feudal society and the fluidity and dynamism of post-Industrial society were reflected symbolically in art by the disruption of naturalistic space and the experimentation characteristic of modernism.

Modernism has been a mixed blessing for art and artists. Along with a new freedom for innovation and the opportunity to express an individual vision that resulted from the loss of direct control by patrons of

artistic production, artists experienced a sense of alienation from the materialistic values of capitalism, loss of a feeling of clearly defined social utility, and the freedom to starve. This unstable class situation and perception of isolation from society was expressed in the attitude of the bohemian *avant garde* artist who scorns both the crass commercialism of the bourgeoisie and the unsophisticated tastes of the working class, creating work exclusively for the appreciation of a new aristocracy of taste. Especially in the United States of the 1960s, for most people art had become an irrelevant and mysterious thing enjoyed only by a small educated elite.

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When muralism emerged again as an important art movement in Mexico during the 1920s, the murals served as a way of creating a new national consciousness — a role quite similar to that of the religious murals of the Renaissance although directed toward a different form of social cohesion. Unlike the murals of the Italian Renaissance which expressed the commonly held beliefs of both rulers and masses, the Mexican murals portrayed the ideology of a worker, peasant and middle class revolution against the former ruling class: capitalists, clergy, and foreign interests. Since that time in the eyes of many, contemporary muralism has been identified with poor people, revolution, and communism. This association has been a major factor in changing muralism's rank within the hierarchy of the "fine arts" from the highest to the lowest. Once the favored art of popes and potentates, murals, especially Mexican-style narrative murals, now considered a "poor people's art," have fallen to a level of only marginal acceptance with the art world.

The three great Mexican artists whose names have become almost synonymous with that mural renaissance, Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueiros, were all influenced by stylistic currents in European modernism — Cubism, Expressionism, and Futurism — but they used these stylistic innovations to create a new socially motivated realism. Rather than continuing to use the naturalistic pictorial space of Renaissance murals, the Mexicans explored new forms of composition. Rivera used a collage-like discontinuous space which juxtaposed elements of different sizes; Orozco employed non-naturalistic brushwork, distorted forms, and exaggerated light and dark, while Siqueiros added expressive uses of perspective with extreme foreshortening that made forms burst right out of the wall. The stylistic innovations of the Mexicans have provided the basis for a modern mural language and most contemporary muralism is based to some extent or another on the Mexican model. The Mexican precedent has been especially important in the United States for the social realist muralists of the Works Progress Administration (WPA) and Treasury Section programs of the New Deal period and the contemporary mural movement that began in the late 1960s.

More than 2500 murals were painted with government sponsorship during the New Deal period in the United States. By the beginning of World War II however, support for social realist painting and muralism in general, had ended. During the Cold War period that followed, realistic painting became identified with totalitarian systems like that of the Soviet Union, while abstraction, especially New York-style Abstract Expressionism, was seen as symbolizing individual freedom in *avant garde* art circles. By the early 1960s, only the various kinds of abstract art from the geometric to the bio-morphic were even considered to really be art. Endorsed by critics and the New York museums, abstraction was promulgated abroad as the International Style and considered to be "universal" — in much the same way that straight-nosed, straight-haired, blondes were considered to be the "universal" idea of beauty. Those who differed or complained were dismissed as ignorant, un-cultured, or anti-American.



Detail from *Uprising of the Mujeres*, 1979, by Judith F. Baca. Photo by Linda Eber.

Eva Sperling Cockcroft is a muralist and author of *Toward a Peoples Art: The Contemporary Mural Movement*. Holly Barnet-Sanchez is an art historian and former archivist at the Social and Public Art Resource Center.



Read between the Lines, 1975, by David Rivas Botello, at Ford and Olympic Blvds. in East Los Angeles. In addition to Chicano identity and political struggles, muralists have chosen as subjects the portraits of leaders, landscapes, and pre-Columbian themes. Photo by David Botello.

The concept of a "universal" ideal of beauty was closely related to the "melting pot" theory, then taught in schools, which held that all the different immigrants, races and national groups which composed the population of the United States could be assimilated into a single homogeneous "American." This theory ignored the existence of separate cultural enclaves within the United States as well as blatant discrimination and racism. It also ignored the complex dialectic between isolation and assimilation and the problem of identity for people like the Mexican-Americans of California who were neither wholly "American" nor "Mexican" but a new, unique, and constantly changing composite variously called "American of Mexican descent," "Mexican-American," Latino or Hispanic. In the 1960s the term "Chicano" with its populist origins was adopted by socially-conscious youth as a form of positive self-identification for Mexican-Americans. Its use became a form of political statement in and of itself.

The dialectic between assimilation and separatism can be seen in the history of Los Angeles, for example, first founded in 1781 as a part of New Spain. In spite of constant pressure for assimilation including job discrimination and compulsory use of English in the schools, the Mexican-American population was able to maintain a culture sufficiently distinct so that, as historian Juan Gomez-Quinones has frequently argued, a city within a city can be defined. This separate culture continues to exist as a distinct entity within the dominant culture, even though it is now approximately 150 years since Los Angeles was acquired by the United States. This situation, by itself, tends to discredit the melting pot concept.

The Civil Rights Movement, known among Mexican-Americans as the Chicano Movement or *el movimien-to*, fought against the idea of a "universal" culture, a single ideal of beauty and order. It re-examined the common assumption that European or Western ideas represented "civilization," while everything else, from Confucius' thought to Peruvian portrait vases, was second rate, too exotic, or "primitive." The emphasis placed by Civil Rights leaders on self-definition and cultural pride sparked a revision of standard histories to include the previously unrecognized accomplishments of women and minorities as well as a re-examination of the standard school curriculum. Along with the demonstrations, strikes and marches of the political movement came an explosion of cultural expression.

As was the case after the Mexican Revolution, the Civil Rights Movement inspired a revival of muralism. However, this new mural movement differed in many important ways from the Mexican one. It was not sponsored by a successful revolutionary government, but came out of the struggle by the people themselves against the *status quo*. Instead of well-funded projects in government buildings, these new murals were located in the *barrios* and ghettos of the inner cities, where oppressed people lived. They served as an inspiration for struggle, a way of reclaiming a cultural heritage, or even, developing self-pride. Perhaps most significantly, these murals were not the expression of an individual vision. Artists encouraged local residents

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to join them in discussing the content, and often, in doing the actual painting. For the first time, techniques were developed that would allow non-artists working with a professional to design and paint their own murals. This element of community participation, the placement of murals on exterior walls in the community itself, and the philosophy of community input, that is, the right of a community to decide on what kind of art it wants, characterized the new muralism.

Nowhere did the community-based mural movement take firmer root than in the Chicano communities of California. With the Mexican mural tradition as part of their heritage, murals were a particularly congenial form for Mexican-American artists to express the collective vision of their community. The mild climate and low stuccoed buildings provided favorable physical conditions, and, within a few years, California had more murals than any other region of the country. As home to the largest concentration of Mexicans and people of Mexican ancestry anywhere outside of Mexico City, Los Angeles became the site of the largest concentration of Chicano murals in the United States. Estimates range from one thousand to fifteen hundred separate works painted between 1969 and the present. The Social and Public Art Resource Center's "California Chicano Mural Archive" compiled in 1984 documents close to 1000 mural projects throughout the state in slide form.

Copies of *Signs from the Heart: California Chicano Murals* are available at \$14.95 plus \$3 postage and handling each, from SPARC, 685 Venice Boulevard, Venice, CA 90291.



Detail from *Ballplayers (Tlachit)*, Chicano Park in Gilroy. Painted in 1978 by the Tortuga Patrol (Ray Olmo and Ralph de Oliveira). Photo by Tim Drescher.

Words and Pictures Reflect *The Prison Experience*

In 1985, CCH awarded a grant to Arts-in-Corrections, San Quentin State Prison, to conduct a lecture series called "Humanities in the Prisons." After a number of delays and changes in personnel, the project relocated to the California Medical Facility, Vacaville, where it was completed successfully during 1987 and 1988. The key scholar for the project, photographer Morrie Camhi, received an offer to photograph and talk with the prisoners, their families, and prison staff. This year, his efforts yielded a book of photos, essays, and personal statements: *The Prison Experience*, published by Charles E. Tuttle Co. Camhi has also used the materials to create an exhibit, which has been displayed in Sacramento and in Tokyo, Japan. We offer just a sampling here. The photos, all by Morrie Camhi, have been cropped to fit this restricted space.

Steve Shane, prisoner: To me, prison is a place where you learn to hate. There is nothing in the world that someone can do to you that will make you hate like I hate! Hopefully, you won't hate. I don't think I'm the only one that feels this way, only other people have their own way of describing it. The C.D.C. officers that are here and are supposed to be watching and making sure things stay cool... *should be watched themselves!* All you people out there on the streets — in your nice environments — seem to have the wrong idea about prison. If you could only step inside and see and feel what we feel! Then maybe someone could make a difference and change what should be changed. The hate that is acquired here is a hate that you can *never* lose. I only hope that someone, sometime in the near future, can do something about it.

Sincerely,
HATE



Kenneth X. White, prisoner: America is a prison, the big prison... that holds one race superior and another one inferior... This unjust, malicious experience has enlightened me... Therefore, I am not serving time. Time is serving me.

Joseph Santana Rose, prisoner: The status of life goes like this... *no respect* for the sex offender and a disrespect and deep hatred for the child molester... A molester of helpless children can't even buy his way through his prison time... The most helpless feeling in this life of being locked up is that your children are out there without you. And their worst enemy... is the child molester.



Joseph Santana Rose



Steve Shane

Ways to Talk about Prison

One distinctive component of The Prison Experience book is a collection of slang terms then in use at California Medical Facility, Vacaville. As Morrie Camhi points out in his introductory note, the language of the prison is in constant change. These are some of the words that James Harris, a convict who worked with Camhi on the dictionary, set down on paper in 1988.

All day — Refers to time, usually a life sentence, someone who probably won't ever get out of prison.

Bucket — Same as lock up unit, the hole, segregation from everyone

Dance in the Rain Room — Taking a shower

Ducats — A substitute for money used at the canteen... or as an "admission ticket" to various places in the institution... There are job ducats, classification ducats, sick-call ducats and many others. They are used to account for almost all movement in the institution.

Duke — State issue tobacco. This tobacco is generally judged to be of low quality and objectionable to the taste. It is nicknamed for California Governor Deukmejian.

Fish — Someone who is new to the prison system, just starting to do his time. Someone not tested by the system.

International — A free agent who is able to successfully hang with and run with several different groups in order to meet his own personal needs.

Jim Jones juice — Kool-Aid. Originated in Vacaville where medicine is sometimes delivered in Kool-Aid to prisoners resisting medication.

Mothers Day — The day that welfare checks are passed out. Each month on the first and fifteenth all welfare mothers receive their checks and are able to come visit their men in prison.

Rabbit blood — Someone who will run off when given the chance

Road dog, dog — Refers to a partner or close friend; someone you care for and can count on; someone you can share with or "run" with. Really close road dogs call each other "pup."

Spinner — Someone who is spun out, nuts, out to lunch from the medication he has been given

Tacked back — Someone who is particularly covered or "completely" covered with tattoos

Take it to the vent — Committing suicide

Till the wheels fall off — An expression of closeness and loyalty to a friend or group. What you are saying with this statement is that you will stay with or hang in with them to the end of the line. The reference to wheels come from the fact that we refer to the groups we hang out with as "cars."

Tailor-made — A cigarette that is manufactured, not hand-rolled

To the curb — Being down on luck, in the middle of bad times. A person that can't go on or is out of funds.

Turnkey — A cop that doesn't care about anything except doing his eight hours, just there to open doors

Wino time — A short time left on your sentence. This expression comes from the fact that "winos" were only in jail for a short time and then released.

September Grants Awarded

Humanities in California Life

A Continuing History: The History of the African-American Community of Sacramento, 1940-1990

Sponsor: Sacramento African American Historical and Cultural Society

Project Director: Clarence Caesar

Amount of Award: \$9,970 in outright funds

During the past 50 years, Sacramento's African-American population has grown from about 2,000 to nearly 80,000 people. This project surveys African-American history in the region since 1940, building upon an exhibit presented during Black History Month this year on Sacramento African-American history from 1840 to 1940. The project also includes public lectures and a screening of the CCH-funded film *Ethnic Notions*. The exhibit is scheduled to open in February 1991.

Contemporary California Murals in Context

Sponsor: Social & Public Art Resource Center, Venice

Project Director: Eva S. Cockcroft

Amount of Award: \$9,130 in outright funds

This project places the content and symbols of contemporary murals, produced by artists who belong to several ethnic communities, in a cultural and a historical context through the development of a slide presentation-and-discussion program that will travel to four locations statewide. The project also looks at the effects of murals upon those who create them and upon the communities of which they become a part. Events are scheduled during May 1991.

Completing the Circle: Chinese-Americans and the Arts in California

Sponsor: Asian Heritage Council of Santa Clara County

Project Director: Florence Wong

Amount of Award: \$10,000 in outright funds and \$6,810 in matching funds if \$13,630 in outside gifts are raised

This project adds scholarly essays and discussions to an exhibit of six Chinese-American artists' work, which will be presented as part of the San Francisco 2000 program. Topics for consideration include how Chinese-American artists and their work relate to Chinese traditions, American themes and influences, and the development of art criticism appropriate to multicultural expression. The exhibit opens in October 1990.

A massage for Issan Dorsey, Zen teacher and founder of the Maitri AIDS Hospice, who became ill himself and recently died. Part of the "Steadying the Gaze" project, this photo is by Rob Lee.

Humanities and Contemporary Issues

Borders: A State of Mind — A Series of Town Hall Meetings

Sponsor: World Affairs Council of San Diego

Project Director: Marilyn Fowler

Amount of Award: \$11,650 in outright funds and \$6,100 in matching funds if \$12,200 are raised in outside gifts

The meaning of "borders" in culturally diverse California forms the heart of this series of panel discussions, which will examine ethical concerns and the effects of borders on education, labor, and the environment. The town meeting discussions will be held in four communities in San Diego County, led by scholars in anthropology, art history, and other disciplines, and will also be televised by satellite at Riverside Community College and Calxico College in Imperial Valley. The meetings will be held in spring 1991.

Steadying the Gaze

Sponsor: Maitri AIDS Hospice, San Francisco

Project Directors: Ken Ireland and

Tensho David Schneider

Amount of Award: \$10,000 in outright funds

This project will explore compassionate approaches to chronic illness and death, through a photographic exhibit and several symposia about the people who live and work at the Maitri AIDS Hospice. An outgrowth of the Hartford Zen Center in San Francisco's Castro District, the hospice is grounded in Buddhist belief and practice and has become the focus of the temple's day-to-day life. The project will bring together artists, anthropologists, religious leaders, medical workers, and people with AIDS to examine ways of caring for the seriously ill in an intimate "home" environment. Events are scheduled for fall 1990 or winter 1991.



The Environment and the Common Good

New Voices: The Environmental Crisis from the Perspectives of Those Most Impacted and Least Empowered

Sponsor: Labor/Community Strategy Center, Van Nuys

Project Director: Eric Mann

Amount of Award: \$41,800 in outright funds

California is a major industrial center and a contributor to the international environmental crisis. This two-part conference will pose the questions, what values set the terms of environmental production and how can diverse communities of workers and citizens — particularly minority and third world communities — develop a multicultural language to address environmental issues that affect their members greatly? Particular issues that scholars, environmentalists, and community leaders will examine include the "exporting" of both environmentally hazardous industries and toxic wastes and how "the common good" as a goal in California is linked to international perspectives and concerns. A video program will also be produced for later use.

Seeing the Invisible: Mega-Farms and the Rural Communities of California

Sponsor: California Institute for Rural Studies, Davis

Project Director: Trudy Wischemann

Amount of Award: \$51,796 in outright funds

This multi-faceted project examines the needs and concerns of several million rural Californians who work to produce food and fiber and who are directly affected by agricultural policy decisions. Its four parts call for a photographic exhibit and workshops on rural town life and how it relates to agriculture, an ethnographic study of people living in rural communities, a compilation of resources on the topic of "Agriculture and the Common Good," and a forum at which community members, scholars and policy makers may discuss these topics and review the needs for change.

Environment and Development: Regional and Global Change and the Common Good

Sponsor: Institute for Regional Studies of the Californias, San Diego State University

Project Director: Paul Ganster

Amount of Award: \$36,675 in outright funds

This project will bring together 12 scholars of history, ethics, literature, anthropology, the environment, and the law to create short talks on aspects of development and the environment in the San Diego-Tijuana region. Accompanied by audiovisual materials and a booklet with additional information, each talk will be presented several times by scholar participants at meetings of local professional and community organizations. Topics tentatively identified for presentations include "San Diego and Tijuana: Two Cities, Two Systems, One Environment"; "Sewage Problems and Public Policy in the California-Baja California Border Region"; and "Potential Impacts of Global Change on the Fishery Resources of Mexico and California."

CALENDAR OF HUMANITIES EVENTS

EXHIBITS

- through Nov. 7 **"What Style Is It?"** is a Smithsonian Institution architectural exhibit at the Grace Hudson Museum, Ukiah, 431 So. Main St. Museum hours are Wed.-Sat., 10 a.m.-4:30 p.m.; Sun., 12 noon-4:30 p.m. 707/462-3370
- through Nov. 8 **"Completing the Circle: Chinese-Americans and the Arts in California"** explores numerous issues related to the Chinese-American community's participation in California's cultural life, at Southern Exposure Gallery, 401 Alabama Street, S.F. Museum hours are Wed.-Sat., 12 noon-5 p.m. (Thurs. until 6 p.m.). 415/863-2141
- through Nov. 11 **"Folk Roots, New Roots: Folklore in American Life"** explores ways in which Americans during the past century have used folk traditions, at the Oakland Museum, 1000 Oak St. Museum hours are Wed.-Sat., 10 a.m.-5 p.m.; Sun., 12-7 p.m. 415/273-3401
- through Dec. 31 **"Roots Run Deep"** continues at the Marin Museum of the American Indian, 2220 Novato Blvd., Novato. Museum hours are Mon.-Sat., 10 a.m.-4 p.m.; Sun., 12 noon-4 p.m. 415/897-4064
- through Dec. 31 **"Watts '65: To the Rebellion and Beyond,"** an exhibit about the historical and contemporary experiences of people in South Central Los Angeles, using the Watts rebellion as a focal point, continues at the Southern California Library for Social Studies and Research, 6129 So. Vermont, Los Angeles. 213/759-6063
- Nov. 8-Dec. 20 **"Family Folklore"** is a Smithsonian Institution traveling exhibit about the ways that people identify and remember their families' traditions, supplemented by local materials and programming, at Merced County Courthouse Museum, 21st and "N" Streets, Merced. Museum hours are 1-4 p.m., Wed.-Sat. 209/375-7426
- Nov. 10-Dec. 29 **"From Old Timer to New Timer: The Life and Work of Mark M. Walker"** is a folk art exhibit about Mark Walker, a 98 year-old Mendocino County resident, at the Clarke Memorial Museum, Third and "E" Streets, Eureka. Museum hours are 12-4 p.m., Tues.-Sat. 707/443-1947



Detail from an installation entitled "China," a 36-foot-long panel by Hilda Shum. From the exhibit "Completing the Circle." Photo by Paul M. Berg.

Nov. 19-Dec. 31 **"What Style Is It?"** (see above) travels to the San Bernardino County Museum, 2024 Orange Tree Lane, Redlands. Museum hours are Tues.-Sat., 9 a.m.-5 p.m.; Sun., 10 a.m.-5 p.m. 714/798-8570

1991

Jan. 9-Feb. 17 **"Family Folklore"** (see above) travels to the Mendocino County Museum, 400 East Commercial St., Willits. Museum hours are Wed.-Sat., 10 a.m.-4:30 p.m. 707/459-2736

Jan. 10-Feb. 20 **"What Style Is It?"** moves to the Clarke Memorial Museum, Third and "E" Streets, Eureka. Museum hours are Tues.-Sat., 12 noon-4 p.m. 707/443-1947

Feb. 2-June 16 **"A Continuing History: The History of the African-American Community of Sacramento, 1940-1990"** is a photographic exhibition that will interpret a visual and narrative record of the historical development of the African-American community in the Sacramento region, at the Sacramento History Center Museum, 101 "I" St. Museum Hours are 10 a.m.-4:30 p.m., Tues.-Sat. 916/449-2057

EVENTS

- Oct. 28 **"The Role of the Great Spanish Dramatist, Federico Garcia Lorca"** begins a series, in Spanish and English, of lectures accompanying performances of Lorca's play *Dona Rosita la Soltera: El Lenguaje de las Flores*. The first Spanish-language performance includes a lecture entitled "Una Aproximacion Critica" by Juan Bautista Avalor-Arce. At 3 p.m. at the Bilingual Foundation of the Arts, 421 N. Avenue 19, Los Angeles. 213/225-4044
- Nov. 3 **"Turning Archival Materials into Armenian Women's History"** is a workshop led by John Skarstad of Special Collections, U.C., Davis, from 10:30 a.m. to 4 p.m. at 270 Sebastian Drive, Millbrae. 415/843-9202
- Nov. 4 The Federico Garcia Lorca series continues with an English-language performance of *Dona Rosita the Spinster: the Language of the Flowers*, along with a lecture entitled **"A Perspective on Federico Garcia Lorca"** by Juan Bautista Avalor-Arce. The event begins at 3 p.m. at the Bilingual Foundation of the Arts, 421 N. Avenue 19, Los Angeles. 213/225-4044.
- Nov. 5 **"Dialogue: Dramatic Work as Historical/Cultural Document"** will present a lecture/discussion after the performance of *Cymbelina* at the Lyceum Theater, 79 Horton Plaza, San Diego, 7 p.m. The series continues on January 7 and 28, 1991. 619/231-3586
- Nov. 5 **"Talking About Vietnam"** is a seven-part reading/discussion series which includes such topics as "Personal Experience of War," "Historical Overview," "Military Strategy," "Vietnamese Perspective," "Ethical Issues," "The War At Home/Forms of Protest," and "A Time for Healing." Meetings begin at 7 p.m., continuing on Nov. 19, Dec. 3, Jan 7 and 21, and Feb. 4 and 18, at the Riverside City & County Public Library, 3581 7th St. 714/782-5377
- Nov. 7 **"Talking About Vietnam"** reading/discussion series (see above) begins at the Irvine-Heritage Park Regional Branch of the Orange County Library, 14361 Yale Ave., Irvine. Meetings begin at 7 p.m., continuing on Nov. 21, Dec. 5, Jan. 9 and 23, Feb. 6 and 20. 714/551-7151

CALENDAR OF EVENTS

Nov. 7 **"Talking About Vietnam"** reading/discussion series (see above) begins at the Carlsbad City Library, LaCosta Branch Library, 7750 M El Camino Real, Carlsbad. Meetings begin at 7 p.m., continuing on Nov. 21, Dec. 5 and 19, Jan. 9 and 23, and Feb. 6. 619/434-2865

Nov. 7 **"Symposium on African-American Music"** is an all-day event culminating in a performance of Blues, Gospel and Jazz music at the Hyatt Regency Hotel, Calvin Simmons Room, 1001 Broadway in Oakland. Sessions begin at 8 a.m., and the concert will be held at 8 p.m. 213/825-1800 or 213/206-3033

Nov. 11 The Federico Garcia Lorca performance-and-lecture series continues in Spanish with **"La Arana en el Jardin,"** a lecture by Adriana Bergero and Sylvia Chavez Sherno, accompanying Lorca's *Dona Rosita la Soltera*. The event begins at 3 p.m. at the Bilingual Foundation of the Arts, 421 N. Avenue 19, Los Angeles. 213/225-4044

Nov. 14 **"A View from the Border: Garcia Lorca, a Chicana Perspective"** is a lecture by Teresa McKenna, accompanying a new, English translation of Lorca's play *Dona Rosita the Spinster*. The event begins at 8 p.m. at the Bilingual Foundation of the Arts, 421 N. Avenue 19, Los Angeles. 213/225-4044

Nov. 18 **"The Role of the Great Spanish Dramatist, Federico Garcia Lorca"** presents a performance in English of Lorca's play *Dona Rosita the Spinster*, along with a lecture entitled "Granada and the Prisoners of Putrefaction" by Cyril Brian Morris. The event begins at 3 p.m. at the Bilingual Foundation of the Arts, 421 N. Avenue 19, Los Angeles. 213/225-4044

Nov. 26 **The Iron Road** is a film about the building of the transcontinental railroad and will be shown on PBS as part of The American Experience Series, 9 p.m. Please check your local listing to confirm date and time.

Dec. 15 The **"Festival of Light"** program offers a workshop on issues relating to preservation of historic architecture in Fresno and the possibilities of adaptive reuse within urban redevelopment planning policies, St. John's Hall in St. John's Cathedral, "R" and Mariposa, Fresno. 209/233-8007

Dec. 26 and Dec. 28

1991

Jan. 7

Jan. 19

Jan. 23

Jan. 26

Jan. 28

February

People of the Klamath: Of Land and Life and People of the Klamath: Preserving a Way of Life, two films about the Karuk people of northern California and their cultural traditions, will be aired on the Discovery cable channel at 9 p.m. on Dec. 26 and again at 7 p.m. on Dec. 28. Please check local listings to confirm dates and times.

"Dialogue: Dramatic Work as Historical/Cultural Document" presents a lecture/discussion after the performance of *Man and the Flesh* by Octavia Solis, at the Lyceum Theater, 79 Horton Plaza, San Diego, 7 p.m. 619/231-3586

"Trails: Toward a New Western History" is a reading-and-discussion group led by historian Art Cardoza of Merced College. Meetings at the Merced County Library, 2100 "O" St., Merced, are scheduled from 10 a.m. to 12 noon, continuing on Feb. 2 and 23, and March 9 and 23. Call 209/385-7484 for more information.

The reading-and-discussion program **"Trails: Toward a New Western History"** begins at the Berkeley Public Library, led by Terry Wilson, coordinator of Native American Studies at U.C. Berkeley. Meetings begin at 7:15 p.m., 2090 Kittredge St., Berkeley, continuing on Feb. 6 and 20, and March 6 and 20. Call 415/ 644-6100 for information.

"Women's Work and Leisure: Implications for Armenian Women's History" is a lecture by historian Barbara Loomis, from 1-4 p.m. at 427 Las Lomas Way, Walnut Creek. 415/843-9202

"Dialogue: Dramatic Work as Historical/Cultural Document" presents a lecture/discussion after the performance of *The Life and Life of Bumpy Johnson* by Amiri Baraka, at the Lyceum Theater, 79 Horton Plaza, San Diego, 7 p.m. 619/231-3586

"Organizing at the Embassy Auditorium: The Power of Place" is a symposium focusing on the Embassy Auditorium in downtown Los Angeles as a significant site in the history of labor, political and community organizing in the city from the 1920s-50s, at The Embassy Auditorium, 9th & Grand, Los Angeles. Call 213/825-4896 for date and time.



Karuk dancer from *People of the Klamath: Preserving a Way of Life*. Photo courtesy of New Day Films.

CCH Awards Minigrants

For local programming in connection with the Smithsonian Institute Traveling Exhibit Service (SITES) exhibit, "What Style Is It?" the Redding Museum and Art Center has received a \$750 minigrant.

Also in connection with the "What Style Is It?" exhibit, the Grace Hudson Museum in Ukiah presented a day-long symposium focussing on Native American architectural traditions and the "Craftsman" movement in California. For this and other local programming, the museum received an award of \$1,485.

Finally, the Chico Museum has received a \$1,500 minigrant to present two lectures and a walking tour to accompany its presentation of the "What Style Is It?" exhibit.

In connection with a second SITES exhibit called "Family Folklore," Sutter County Community Memorial Museum in Yuba City will present a workshop on how to recognize and collect examples of one's own folklore, along with film screenings and discussions on folklore. The award amount is \$1,000.

The California Arts Council has received a \$1,500 minigrant to present a series of cross-cultural meetings of artists participating in San Francisco's Festival 2000, to discuss collaborative possibilities and the effects of funding and racial barriers. For the program, entitled "California Dialogue: New Era, New Art, New Challenges," the Arts Council has received a \$1,500 minigrant.

As part of the "Festival of Light" in Fresno during December, the Muex Home Museum will present a workshop on issues of historic preservation within urban redevelopment planning policies, along with a small exhibit on local architecture. The amount of the award is \$1,500.

"From Chinatown to California" Spawns New Project

In Riverside, a 1985 CCH-funded exhibit on the lives of 19th century Chinese immigrants will be revived in the form of a brochure with photos, text, and historical documents. The Riverside Municipal Museum will publish a scholarly overview of the struggles and contributions of the Chinese workers to the region and its agricultural economy. Entitled "Riverside's Pioneer Chinese in the Land of the Living Gold," the brochure will be made available to the public through the museum's outreach program.

CCH has awarded the museum a \$2,000 representation grant for this work.

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NEXT PROPOSAL DEADLINE: April 1, 1991

Proposals for this deadline must conform to the 1990 Program Announcement. Send 10 copies of all proposals to the San Francisco office by the due date.

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CCH Awards Grants for 'The Environment and the Common Good'



Rice grower Jack Barosso cuts apart a section of the levee in preparation for the harvest. This photo is from "Seeing the Invisible: Mega-Farms and the Rural Communities of California," one of three projects funded in the 1990 "Environment and the Common Good" category (details on page 5). Photo by Trudy Wischemann.